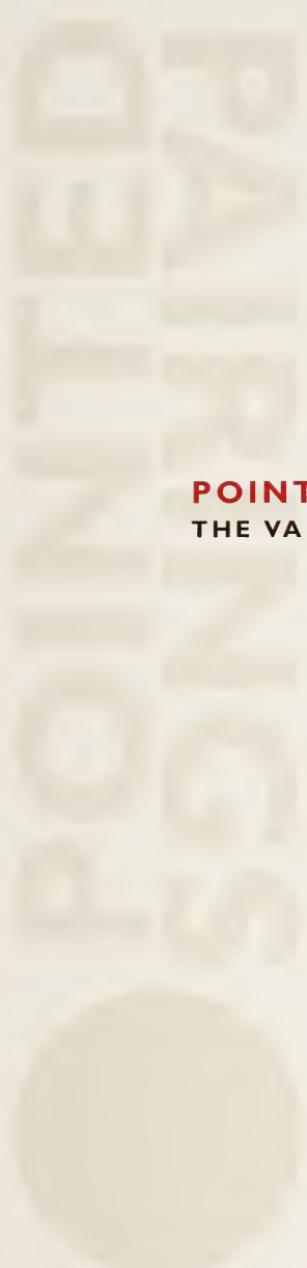


**PAIRINGS
POINTED**

**THE
VALUING
OF ART**



POINTED PAIRINGS
THE VALUING OF ART

This catalogue accompanies the exhibition
of the same name at the
Bowdoin College Museum of Art
Brunswick, Maine
from April 5 through June 9, 2002

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P O I N T E D P A I R I N G S
THE VALUING OF ART

Bowdoin College Museum of Art
April 5 – June 9, 2002

C O N T E N T S

4 Acknowledgments

6 What is value?
(or dollars and sensibility)
by Katy Kline

15 Pairings

76 Checklist of the exhibition

4 Acknowledgments

It is a pleasure to point to the many individuals and several institutions who have allowed *Pointed Pairings* to move so quickly from an idea to an exhibition. At the outset, Sarah Hyde, Curator at the Courtauld Gallery of the Courtauld Art Institute in London generously shared information on her 1999 exhibition "The Value of Art" which directly inspired our project.

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One of the most pleasurable aspects of this project was the opportunity to become more intimately familiar with the continually surprising and gratifying strengths of the Bowdoin College Museum of Art. Few collecting institutions have the good fortune to be able to call on holdings of such breadth and distinction.

Katy Kline
Director

(OR DOLLARS
AND SENSIBILITY)

BY KATY KLINE

WHAT IS
VALUE



This exhibition was organized to explore and illustrate the complexities involved in valuing works of art. Pairs of related objects (drawn almost entirely from the collections of the Bowdoin College Museum of Art), one element of which is more "valuable" than the other, are put forward, with the visitor encouraged to look closely to try to determine which is which and why. The "answer" or explanation of some of the issues that have determined the relative values is available close by for easy reference but should not influence the initial, personal encounter.

Who determines value? Giorgio Vasari, the celebrated Renaissance art historian and critic, once wrote of the danger of "**seeing with one's ears**," the tendency to be influenced by aesthetic judgments voiced by other people. The fact that the objects in this exhibition have been deemed worthy of being placed in a museum already elevates them above any random assortment of goods. What criteria have come into play? Are these criteria universal and timeless or are they subject to cultural differences and shifts in taste or circumstances?

8 What is value?

What is the relationship between aesthetic merit and financial worth? Ours is a celebrity-driven culture. Does the pulse rate quicken in front of a Van Gogh because of the pleasure provided by its color, composition, subject, and surface alone, or because of the proximity of a recent multi-million dollar auction event?

Is the **current market price** even an accurate measure of financial value? Establishing the “price” of an object based on recent sales of comparable works implies the possibility of meaningful comparisons and assumes that within the art market an object will always find its true and fair evaluation. As is well known, however, the market, particularly the auction market, exerts a strong influence on prices, by establishing the estimates that “frame” the bidding, by setting reserves below which the object will not sell, by aggressively promoting sales, and, ultimately, by manipulating the bidding process itself.

Value decisions are not always simply a disinterested matter of aesthetic appeal. **Extra-artistic associations** which can come into play in determining the value of an object are the special relationships or history that relate it to a particular collector or institution. For the Bowdoin College Museum of Art, for example, paintings or decorative furnishings tied to the life of the Bowdoin family transcend even the intrinsic interest of the objects themselves. Gilbert Stuart's portraits of various members of the family, and even his magisterial portraits of Thomas Jefferson and James Madison (which, after all, were commissioned by James Bowdoin III) are highly prized in the annals of American painting, but rise to an especially elevated status within the Bowdoin context.

Value **criteria can shift across cultures**. The degree of ornament embellishing Japanese sword handles and sheaths, for example, which constitutes the allure for decorative art collectors, is irrelevant to specialists for whom the value of a sword resides solely in the shape and quality of the blade.

Value does not exist in a vacuum; it often reflects currents in **social politics**. The past century has been defined by ideological upheavals during which many exclusionary boundaries based on race or gender have been contested. As scholarship began to redress oversights in the historic record, women and African American artists were discovered, published, and exhibited. Their work became both visible and desirable and began to find its value endorsed in the marketplace.

There have been **changes over time** in the way in which particular subjects in art have been valued. According to the original criteria established by the academies in the seventeenth century, the most highly valued subject category was history painting, works containing multiple figures and illustrating a literary text usually drawn from religion, the classics or mythology. This elevated category was followed in descending order by landscape painting, genre scenes from everyday life, and finally by the lowly still life of domestic artifacts.

Within portraiture, from ancient numismatics to modern times, the political or social **importance of the sitter** has affected value at least as much as the aesthetic qualities of the likeness. Furthermore, until relatively recently, studies of youthful, healthy, and attractive individuals have been *a priori* more highly esteemed than representations of the ordinary, the ill, or the aging.

10 What is value?

Among the most obvious criteria used to establish value in art are an object's **physical medium** (the materials from which it is made), its degree of finish, and its condition. Yet even here the terrain may be unpredictable. For example, works once were valued, before subject or style, according to the rarity and expense of their material components. Blues created from costly lapis lazuli or gold tones laid down by thin sheets of real gold directly affected the worth of a painting. Until relatively recently, the actual amount or weight of the precious metal in gold or silver coins and other decorative objects determined the object's value directly, overriding qualities of design or execution. Sometimes an otherwise undistinguished work can be redeemed by an extra-pictorial accouterment such as a particularly rare and beautiful frame.

Value accrues differently to different mediums. An implicit hierarchy places oil painting at the top, followed by paintings on paper — gouaches, watercolors, and pastels. Drawings, the underpinning of academic theory and training, documents of careful study and planning in composition, were less valued as independent finished works in their own right. A multitude of exceptions to this rule, however, immediately leap to mind. A tiny ink sketch in the hand of Michelangelo or Leonardo today could trump many square feet of painted canvas.

Despite the authority of its physical presence, at least since the Renaissance, sculpture has been seen as occupying a slightly secondary position relative to painting. This prejudice was expressed by Leonardo; he noted that whereas painting required the artist to reconceptualize the three-dimensional world into two dimensions, a more difficult assignment, sculpture involved physical rather than intellectual effort, and therefore was closer to craft than to art.

Within sculpture, marble and bronze are often conceded to be more significant materials than wood, terra cotta, or less distinguished metals, but again, these rules are far from rigid. A quick and unique plaster that transmits the fresh touch of the sculptor's fingers can be more valorized than the final, polished work.

Evidence of an artist's training and skill and the amount of time invested in creating a work of art has often influenced its value in the eyes of the world. For that reason a finished work based on preparatory studies and early versions traditionally earned an elevated status. Over the course of the nineteenth and twentieth centuries, however, as a result of Romanticism's elevation of the moment of creative inspiration, the freshness of the sketch, an immediate and unmediated expression of the artist's genius, has come to be increasingly appreciated.

Carried even further, the elevation of **the idiosyncratic and the visionary** over technical skill has led in recent years to a growing appreciation of Outsider Art. This loosely defined term has been used to describe art by the self-taught, the naïve, the eccentric, the mentally ill, and other artists working outside the traditional parameters of the art world. Any lack of polish or sophistication is compensated by unself-conscious originality and vitality. With critical attention, inclusion in museum and gallery exhibitions, and the voracious intervention of the market, many Outsider Artists now can command prices far above some of their more conventionally trained and practiced counterparts.

12 What is value?

That the **condition** or state of preservation of an object affects its value would appear to be self-evident, yet even this maxim is not always an uncomplicated criterion. Clearly any work in extreme degradation and disrepair loses the ability to communicate its meaning and, therefore, loses value. Injudicious attempts to "restore" an object to its presumed pristine appearance, however, ranging from inappropriate repairs or replacements to hyper-aggressive cleaning, can leave the original object only a ghostly memory. More than the inevitable scars of age or history, the loss of original integrity significantly and irrevocably decreases value.

The presence of **the artist's signature** usually confers value, although unfortunately such evidence is easily faked. A forged copy or a work of art created "in the manner of" an established artist is today considered deceitful and invalid, except, of course, in the case of subversive and ironic postmodern "appropriation." (It should be remembered that copying established masters was once considered a highly respectable and — before photography — useful enterprise.) In the perverse practices of the market, certain gifted forgers have established notable reputations and have managed to become collectable in their own right. Even without the presence of an autograph, a scholar's attribution of a work to a known artist, even a little-known artist, rescues it from the purgatory of anonymity and elevates its value significantly.

The **provenance** or "biography" of a work of art, a documentation of the transfers of ownership during its passage through history from the artist's studio to the present, can have an important impact on the value of the work. An unbroken lineage from the artist up to the present is obviously the most desirable, and value is enhanced if previous owners have been collectors of discrimination and distinction.

Is value always a function of **scarcity**? Printmaking was introduced in Western art at the end of the fifteenth century, while photography was invented in the early nineteenth; both these technologies produce multiple images, contravening any *de facto* notion of value deriving exclusively from rarity or uniqueness.

Within these mediums of multiplicity, many variations and refinements can affect the value of a particular print. Artists or publishers can deliberately restrict the size of an edition to increase the value of individual examples. Careful connoisseurship distinguishes varying degrees of printing quality among impressions. Value can depend on whether the print dates from the lifetime of the artist, presumably created under his supervision, and on whether the sheet contains any special identifying marks of earlier collectors. Each version on the way to a final print is called a “state,” and value can hinge on which state the particular print represents. In some cases an early state preceding the changes and refinements that come to characterize the final version is the one most highly valued by connoisseurs.

Conclusion

What, finally, is the value of art? Is value synonymous with monetary worth? So the United States Financial Accounting Standards Board (FASB) thought when, in the early 1990s, it attempted to force museums to include a dollar value for their collections in their financial statements. Museums united in fierce opposition to “pricing the priceless,” beating back the proposal as impractical, absurd, and ultimately irrelevant.

14 What is value?

In titling this exhibition the **valuing** of art we are deliberately drawing attention to the notion that the value of art derives from a variety of factors of which the ultimate one is the active engagement and participation of the viewer. Value is not a fixed, imposed, external condition.

Even the most modest art object is the material voice of the human condition, the conduit of earlier beliefs, values, fears, and aspirations. The invaluable insights furnished by these glimpses into other moments in human history is beyond numerical computation.

There is no better illustration of disdain for the value of market value than that provided by the noted early twentieth century English collector Lord Lee of Fareham. Approached by a scholar who offered to study one of his paintings with the possibility of making an attribution to an important artist which would then increase its value "from a few hundred pounds to about 15-20,000," Lord Lee responded (somewhat huffily one imagines): "[the] question of the possible market value of a picture in my Collection... does not interest me in the slightest degree, as my pictures are not for sale and have for me a value which has no relation to money."*

**The Value of Art*, Courtauld Gallery,
Courtauld Institute of Art, London,
24 June–30 August, 1999, p. [7].

POINTED POINTE

- 16 Two red-figure kraters
- 18 Three Peruvian pots
- 20 Two shallow yellow dishes
- 22 Two Roman sestertii
- 23 Two Dürer engravings
- 26 Two works by "Bruegel"
- 28 Old Master drawing and print after it
- 30 Two Piranesi prisons
- 32 Two Japanese ceramic dishes
- 34 Two 17th-century gentlemen
- 36 Two chests of drawers
- 38 Two colonial American tankards
- 40 An 18th-century French silver tureen
- 42 Two colonial American ladies
- 43 Two Luminist paintings
- 46 Corot: true or false
- 48 Two scenes of peasants in the field
- 50 Two Winslow Homer prints
- 52 Two late 19th century women with children
- 54 Two oriental carpets
- 56 Two Pre-Raphaelite women
- 58 Two Arts and Crafts side chairs
- 60 Two avant garde landscapes
- 62 Two commemorative medals
- 64 Two 20th-century prints
- 66 Two 20th-century figure drawings
- 68 Two Abstract Expressionists
- 70 Conceptual and tangible art

The Greek krater was an impressive and prized ceramic shape that served as a container for mixing and serving wine. Kraters were frequently the centerpieces for Greek religious and funeral banquets as well as more informal gatherings or symposia. Existing in a variety of styles, the shape was a popular canvas for the red-figure vase painters of the fifth century B.C.

The column krater was invented in Corinth and was called *korinthiourges* in Greek. This particular example is one of the larger and more complex examples of the krater shape, which was often thrown in three or four sections, pieced together, and equipped with distinctive columnar handles. It is said to have come from a tomb outside Gela, a Greek colony in Sicily, and probably served its owner in both life and death. The style and technique of its decoration has led scholars to attribute the vase to the workshop of Polygnotos, a renowned painter of Athenian vases. From Athens, in Attica, to its ultimate owner in Sicily, this column krater epitomizes the value of Attic vases in the fifth century and the breadth of the Mediterranean trade in Athenian wares. Emphasizing this, the vase is inscribed on the underside of its base with what appears to be the name of the consignee, the name of the piece, and its price.

The graffito reads:

A IIII | AXENATVI KORIYIGH
Axenatov Achenatos, the consignee
Korinyiourg/Æw korinthiourges
“Corinthian work” (name for a
column krater). A the number one,
perhaps the indication that the
price is for one vessel IIII | marks
for 4 obols and 1 drachma, or for
4 drachmai (1 tetradrachm)

Finally, the vessel was repaired in antiquity with bronze clamps, a clear indication of its value, intrinsic or sentimental, to its owner.

The South Italian bell krater by the “Tarporely Painter” represents a striking comparison. This bell krater is roughly contemporary with the Attic column krater and is a conscious imitation of the Athenian red-figure style. The shape itself is much easier to pot, often was thrown in two sections or as a single piece. South Italian potters served a market whose interest was whetted by Athenian imports but who were desirous of less expensive vases. Moreover, imports from Athens declined precipitously in the final decades of the fifth century and the potters and painters of southern Italy increased production to meet demand.

Market forces, history, and the quality of Athenian pottery conspired to give our column krater an enhanced value when compared to its South Italian counterpart in antiquity as well as today.



IA
Workshop of
Polygnotos
From Gela in Sicily
Attic Red-Figure
Column Krater,
ca. 430 BC
Side A: Oedipus and
the Sphinx
terra cotta
 $17\frac{1}{8} \times 15\frac{3}{4}$ inches
(41.8 x 40 cm)

IB
"Tarpooley Painter"
South Italian Red-Figure
Bell Krater,
ca. 420–400 BC
Side A: Apollo and
Artemis
 $12\frac{1}{2} \times 13\frac{1}{6}$ inches
(31.8 x 34.7 cm)

18 Three Peruvian pots

Chimú ware was produced in a pre-Columbian kingdom on the north coast of Peru that flourished from A.D.1000–1400. The efficient production methods of this culture resulted in a wealth of artifacts; their pottery was mold-made rather than hand-shaped, and decoration was applied not by painting but by stamping or pressing designs and patterns.

These three vessels provide a contrast between two authentic examples of ancient Peruvian smudge blackware and what appears to be a modern emulation of that medium. Breaks in both of the double-chambered Chimú pieces reveal how the oxygen-deprived, smoke-filled firing drove carbon deep into the vessels' walls, turning the interior black or grey. In contrast, chips in the surface of the third pot betray a thin surface coating of black over red ceramic.

Both genuine Chimú bottles were collected in the nineteenth century and one is reported to have been a valued diplomatic gift from the Peruvian government to Commodore Isaac Hull, a U.S. Navy officer perhaps best known as the commander of "Old Ironsides" in the War of 1812. The nineteenth century enthusiasm for Peruvian antiquities fueled an early industry in forgeries, some of which were brought back to Maine by seafarers.



**2A**

Peru

Chimú, AD 1000–1400
Double-chambered whistling bottle with modeled female head, ca. AD 1000
 burnished blackware
 $5\frac{7}{8} \times 5\frac{5}{16} \times 3\frac{5}{16}$ inches
 (14.9 x 15.1 x 10 cm)

**2C**

Peru?

Imitation of Chimú style
Single spouted vessel in shape of a turtle
 black coating over red ceramic
 $4\frac{9}{16} \times 6\frac{5}{16} \times 5\frac{1}{8}$ inches
 (11.6 x 16 x 13 cm)

2B

Peru

Chimú, AD 1000–1400
Double-chambered whistling bottle with modeled female head and molded fish design, ca. AD 1000
 burnished blackware
 $7\frac{1}{16} \times 8 \times 5\frac{1}{16}$ inches
 (18 x 20.3 x 12.8 cm)

To all but the most discerning eye these two Chinese shallow monochrome porcelain bowls appear virtually identical. The overglaze enamel yellow — a color always associated with the emperor — gained favor during the Ming reign (1368–1644). Both bowls were purchased in China in 1913 by William T. Gardiner, who later became governor of Maine.



The bowl on the left can be securely dated to the Ming Dynasty, probably to the Hongzhi period (1488–1505), by special reign markings written on the underside. The bowl on the right carries the very same Ming marks, but on the evidence of extremely subtle color variations in the glazes has been dated by specialists to the later Qing Dynasty, Kangxi Period, 1662–1722. The Qing court imposed strict (if not always observed) regulations for

the ownership of porcelain items and, in theory, yellow glazed pieces would have been used by the emperor and empress. Ming emperors were considered far more cultured than their later Qing counterparts, and for this reason Qing potters would occasionally attempt to improve the marketability of their pieces by giving them Ming period marks.



In today's market true Ming porcelains still command higher prices than comparable Qing pieces; in this case, however, only the most experienced specialist would be able to distinguish the difference.

CO



3A (facing page)
Chinese
Ming Dynasty, 1368–1644
Hongzhi mark and period,
1488–1505
Shallow Dish with Yellow
Enamel Glaze
porcelain
2 x 8½ inches (diameter)
(5.1 x 21.6 cm)



3B (above)
Chinese
Qing Dynasty, 1644–1912
Hongzhi mark but probably
Kangxi period, 1662–1722
Shallow Dish with Yellow
Enamel Glaze
porcelain
2 x 8½ inches (diameter)
(5.1 x 21.6 cm)

22 Two Roman sestertii

The sestertius was one of the more common issues of Roman coinage and was used nominally, like the dollar, to express value and price. The coin was made usually from an alloy of copper and zinc called orichalcum (akin to modern brass) that when newly minted had an almost golden color. In the Imperial Age, the sestertius was tariffed at one quarter of a silver denarius and remained remarkably constant in value irrespective of who ruled Rome. Because of its size and appearance the coin was also a popular vehicle for imperial portraits and served best in conveying the appearance of the emperor to his subjects. This feature helps dictate the modern value of these coins. Sestertii of the Emperor Vitellius, who reigned for just a few months (April-December A.D. 69), are much rarer than examples minted by rulers such as Hadrian, who reigned for over 20 years (A.D. 117–138).

JH

4A (top row)

Roman
Oriental Sestertius
of Vitellius,
AD 69
copper/zinc alloy
1 $\frac{5}{16}$ inches (diameter)
(3.3 cm)



4B

Roman
Oriental Sestertius
of Trajan,
AD 117–138
copper/zinc alloy
1 $\frac{5}{16}$ inches (diameter)
(3.3 cm)



The Bowdoin impression of *St. Eustace*, one of Dürer's most beloved images, has been folded, torn, and repaired; there is a large loss at the lower right corner, which has been filled in with a facsimile. The paper has darkened, and the engraved lines have lost their original crisp brilliance and microscopic clarity. On the other hand, the impression of *The Sudarium Displayed by Two Angels*, a much more modest image, is superb and in perfect condition. For at least two centuries it was preserved in a large album in the famous collection of the Dukes of Devonshire in Chatsworth, England, safe from exposure to light, framing, and handling.

In comparing the two impressions, one may see the solidity and carefully-defined volumes and folds of the angels' drapery in the *Sudarium*, compared with the less defined, grayer tonalities in the *St. Eustace*, which, although later, was originally not a "bad" printing. The overall effect of the smaller print is extraordinarily clean and bright; the Bowdoin impression of the *Sudarium* must have been one of the first impressions Dürer printed from the plate. In its present condition, the *Sudarium* is appreciably more valuable than the *St. Eustace*; if, however, the latter were equally fine, the situation would be vastly reversed. In fact, as early as the sixteenth century, Dürer prints were already so highly valued that they were subject

to careful distinctions of quality: "Sir, it would please you to learn that there are certain old specimens of the Saint Eustache that sell for up to 6 florins apiece, others for 4 florins, and still others for 3 florins, even though all were pulled from the same plate by Albrecht Dürer's hand; these extreme variations in price originate in the judgment and passions of painters and connoisseurs of such prints, who sometimes value a specimen (though printed on the same day and in the same hour by the same hand, from the same plate) two, three, or four times as much as another, and double that again, a state of affairs that will seem very strange to those who have not experienced it...." (Letter of July 1567 from Christophe Plantin, the famous Antwerp publisher, to an Italian client)¹

It is one of the pleasures of the print world that a collector may choose between multiple printings of the same print, or impressions of two different prints based on purely personal preference — for instance, still wishing to own the *St. Eustace*, even though it is technically not as "fine" a specimen.

DPB

I. Quoted in Walter S. Melion, "Theory & Practice — Reproductive Engravings in the Sixteenth-Century Netherlands," in Timothy Riggs and Larry Silver, *Graven Images — The Rise of Professional Printmakers in Antwerp and Haarlem, 1540–1640* [exh. cat.] (Evanston [IL]: Mary and Leigh Block Gallery, Northwestern University, 1993), 50.

24 Two Dürer engravings



**5A**

Albrecht Dürer
German, 1471–1528
St. Eustace
engraving
 $13\frac{3}{16} \times 10\frac{5}{16}$ inches
(35.8 × 26.2 cm)

5B

Albrecht Dürer
German, 1471–1528
*Sudarium Displayed by
Two Angels*, 1516
engraving
 $4 \times 5\frac{1}{2}$ inches
(10.1 × 13.9 cm)

Alpine Landscape, from James Bowdoin's founding 1811 bequest to the College, is one of a group of impressively detailed mountain landscape drawings long thought to be Pieter Bruegel the Elder's response to his 1552–53 trip through the Alps to Italy. His drawings were considered the direct observations from which Bruegel derived his designs for a group of prints published in Antwerp soon after his return from Italy. Circulated throughout Europe, prints such as the *Cunning Bird Catcher* were crucial for the development of northern European landscape art. Therefore, regarded as such an important document by a famed artist, Bowdoin's *Alpine Landscape* drawing has historically taken pride of place in the Museum's drawing collection. Recent scholarship, however, has turned that understanding on its head.

Both from a technical examination that dates the paper itself no earlier than the late sixteenth century and a realization that several of these famous alpine drawings had in fact been copied in part from the supposedly later prints, the Bowdoin drawing — and nineteen others in the group — must be dated after Bruegel's death to the late sixteenth or even early seventeenth century.

In the strictest sense, then, the Bowdoin print is closer to Bruegel's own "hand" than the Bowdoin drawing.

This reattribution brings up several aspects of value. While the monetary value of the drawing is certainly considerably less at this point (although still several times that of the print), is it any less beautiful or satisfying a drawing? Another intriguing question is: if not Bruegel, then who? Scholars cannot agree on a possible candidate, dubbing him the "Master of the Mountain Landscapes" in the 2001 Bruegel exhibition in Rotterdam and New York. As the authors of that catalogue stated, "It remains to be determined who drew these fascinating works, which have lost their attribution to Bruegel but none of their grandeur and monumentality." In fact, as nevertheless quite close to Bruegel, the *Alpine Landscape*, which arrived in this country in 1728 with the immigrant painter John Smibert, has had a role as a transmitter of European aesthetics to young American art students for almost two hundred years — and both the drawing and the print well reflect the importance of Pieter Bruegel and his posthumous influence.

DPB

**6A**

Jan and/or Lucas van Doetechum
Netherlandish,
ca. 1530–after 1606 /
ca. 1530–ca. 1559
after Pieter Bruegel the Elder
The Cunning Bird Catcher,
ca. 1555–56
etching with engraving
12 7/8 x 17 1/8 inches
(32.8 x 43.4 cm)

6B

Master of the Mountain Landscapes
Flemish,
late 16th or early 17th century
*Alpine Landscape
(View of Waltensburg)*
pen and brown ink
12 5/8 x 10 5/8 inches
(32.1 x 27.0 cm)

28 Old master drawing and print after it

Because of its direct closeness to the artistic process, an artist's original drawing is valued far more today than any reproduction of it. However, that was not always the case. In the Renaissance, despite the high concept of drawing as reflecting the artist's often "divine" inspiration, drawings were most often used as part of the working process or as study materials, and were tacked to walls, torn, and walked on; only the faithful pupil or ardent admirer thought to pick them up off the floor and preserve them. Stradanus's original design for an engraving of a hunting scene, one of a hundred in a series, would have been considered such a "working" drawing, a necessary step in transmitting the artist's original idea into a final concrete form, whether painting or sculpture or print, as here. At times, preparatory studies for prints were literally destroyed in the process of roughly tracing and transferring the design to the printing plate. Indeed, many drawings of all types have been lost to posterity — there are records of sketches being used to clean out dirty pots (Agostino Carracci) or nude studies thrown into fires by prudish heirs.

Because of both the length of time necessary to engrave a printing plate and the high regard given to the engraving art itself (through its ability gracefully to reproduce an artist's conception), the engraver of a design would often have been paid three to four times what the original draftsman received. The engraving after the Bowdoin Stradanus drawing is not of the most sophisticated quality (and this would seem to be a later impression from an already worn plate), and that is perhaps why the engraver's name is not known. The set was published in Antwerp by Philip Galle, a member of a large family of engravers who would have had a large workshop. In fact, Stradanus had no direct connection with the engraving process, as he sent his drawing from Florence, where he was working at the time. The Bowdoin drawing was carefully traced with a sharp stylus during the transfer of the design to the plate. Today, of course, such original drawings by the artist for his print series are very highly valued, and the rather workmanlike engravings after them are studied and collected more for their stylistic and iconographic information than their inherent monetary value.

DPB



7A

Jan van der Straet, called Stradanus
Flemish 1523–1605
Cranes and Storks Fighting Snakes
pen and dark brown ink, brown
wash, heightened with white
on brown laid paper
 $7\frac{1}{8} \times 10\frac{9}{16}$ inches
(18.1 x 26.8 cm)

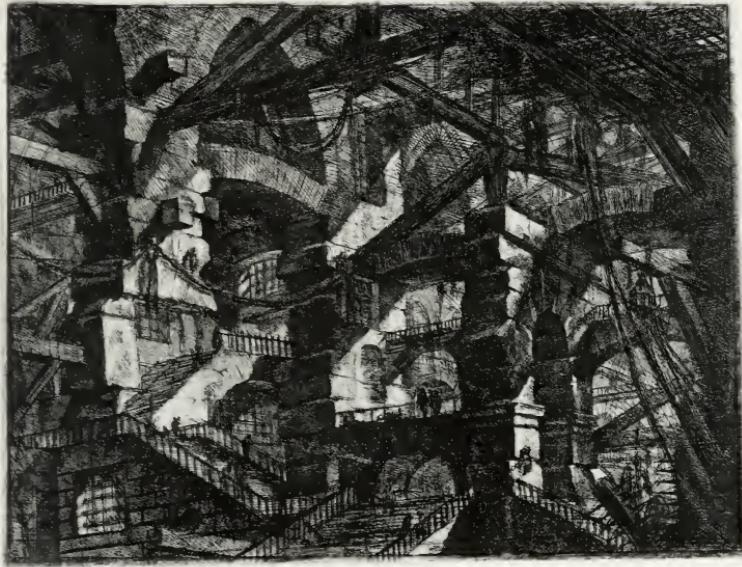
7B

Unknown Engraver after Stradanus
Flemish 1523–1605
Cranes and Storks Fighting Snakes
engraving
 $8\frac{1}{16} \times 10\frac{11}{16}$ inches
(20.4 x 27.2 cm)

This pairing illustrates the effect of continuous printings of an etching plate over many years. Usually made of copper, printing plates begin to wear down and lose the sharpness of their lines as they are repeatedly subjected to very high pressure in a rolling press. Piranesi's etching plates (some 1,000 in all) were preserved by his sons, who took them after the artist's death to Paris, where they eventually were owned by the printer and publisher Firmin-Didot. In 1839, the plates were acquired by Camera Apostolica in Rome, eventually being transferred to what is now the Calcografia Nazionale (the National Engraving Bureau). Piranesi himself calculated that he could achieve 4,000 impressions from each of his plates for his famous "Views of Rome." In fact, the Calcografia continued to print his plates at least until the 1940s.

The *Prison with a Gothic Arch* is an eighteenth-century impression and well printed, emphasizing the cavernous spaces and depths, dimly illuminated by the far-distant daylight. There is a good contrast between the blackest shadows and the highlighted areas. *The Prison with Smoking Fire* is a much later printing, most probably twentieth century. It has lost some of the volumetric contrast and strength of earlier printings, with several areas that appear diluted, or washed out. Despite many printings, however, the bold etched lines of Piranesi's Prison series do still retain much of their essential strength, as opposed to his more "sunlit" views of Rome with much descriptive detail of architecture, setting, and figures. As an impression still printed from Piranesi's original etched plate, *Prison with Smoking Fire* retains much power for instruction; indeed, this print recently served as an example of draftsmanship for a Bowdoin studio drawing course.

DPB

**8A**

Giovanni Battista Piranesi
Italian, 1720–1778
Carceri (Prisons) Series,
Plate XIV, (Prison with a
Gothic Arch), 1745
(18th century impression)
etching
16 $\frac{1}{16}$ x 21 $\frac{1}{2}$ inches
(41.7 x 54.6 cm)

**8B**

Giovanni Battista Piranesi
Italian, 1720–1778
Carceri (Prisons) Series,
Plate VI, (Prison with
Smoking Fire), 1745
(20th century impression)
etching
21 $\frac{1}{16}$ x 15 $\frac{7}{8}$ inches
(54.7 x 40.3 cm)

The square plate is an example of the popular blue and white decorated porcelain based on Chinese and Korean models which was made in the city of Arita and intended for export to the west. (It is also called Imari ware, after the port from which it was shipped.) The plate exemplifies the smooth shiny surface, elegant shape, and freely painted underglaze blue decoration — in this case succulent fruits and foliage — whose artful sophistication appealed to Western eyes.

The raku bowl was not made for export but instead for service in the tea ceremony, an important part of Japan's spiritual, cultural, and artistic heritage. It is a classic example of the "aestheticized poverty" so common to art and architecture associated with Zen Buddhism. The first raku tea bowls were created not by a potter, but by a maker of roof tiles — one Chojiro — in the late sixteenth century. He was commissioned by the famous tea master Sen no Rikyu to produce an object demonstrating usefulness but modesty of intent, and acknowledging the beauty of imperfection: asymmetry; intentional or unintentional irregularities (often the accident of the kiln); dark, rough or mottled surfaces; and a general look of age.

To most Western eyes (and to many Asian eyes) these tea bowls may seem crude, ugly, lacking in any of the refinement and technical expertise demonstrated by the blue and white porcelains. To the connoisseur of Japanese ceramics, however, their very homeliness and imperfections constitute their character and make them highly sought after. In moralizing terms, they have an "honesty" that goes beyond surface beauty.

CO

9A

Japanese
Edo Period, 1615–1868
Raku Tea Bowl
pottery
3 x 4 inches (diameter)
(7.6 x 10.2 cm)

9B

Japanese
Edo Period, 1615–1868
Square Arita Plate, 18th century
porcelain
1 $\frac{3}{8}$ x 6 $\frac{7}{8}$ inches (3.5 x 17.5 cm)



Until fairly recently both of these seventeenth-century portraits were considered "mystery paintings," with neither artist nor sitter identified. Of one, however, it was astutely observed in a letter in the Museum's files: "Whoever did it knew what he was doing."

This could not easily be said of the stiff, dark painting on the top of the facing page. The face is dutifully depicted but the sitter appears to be decapitated by the stiff wedge of his collar. Little lightness of touch, subtlety of tone, or depth of psychological insight bring this person to life.

The portrait of an unknown youth, on the other hand, is a sensitive and appealing study of an adolescent boy — open, wary, earnest and intense. Bathed in a gentle light, his features are softly modeled, and he carries the shadowy hint of a downy moustache. His slightly parted lips suggest he is on the verge of speaking. We sense and warm to his individual personality. Attributed over the years to various Spanish and Italian artists, the painting was finally persuasively assigned to the Florentine Christofano Allori (1577–1621) in 1983. The sitter has been tentatively identified as Lorenzo de Medici (1599–1648), which would date the painting to ca. 1614–1618.

On the basis of quality and appeal alone, Allori's painting would appear to be far more valuable than the other. But the situation is not quite so simple: the stern and dry anonymous gentleman on the top of the facing page has had the good fortune to find himself enclosed within a frame that was identified in a 1990 appraisal as an extremely rare and valuable example of sixteenth century Florentine framing which is worth far more than the canvas within.

KK

**10A**

Unknown Artist
Dutch or Flemish
*Portrait of
a Man with Long Hair,*
late 17th century
oil on canvas
16 x 13 inches
(40.6 x 33 cm)

10B

Christofano Allori
Italian, 1577–1621
*Portrait of
an Unknown Youth*
oil on canvas
20½ x 15½ inches
(51.5 x 39.5 cm)



36 Two chests of drawers

This pair of chests demonstrates the importance of connoisseurship in understanding and determining value. The "Flemish" chest on the left was long thought to date from the seventeenth century. At the time it came to the Museum in 1948 its presumed age and elaborate Baroque ornament gave it its value. Since then careful connoisseurship has revealed so many replacement parts, most notably a modern top, that its value has diminished as an authentic expression of seventeenth-century European furniture.

The high level of craftsmanship required to construct the colonial Massachusetts blockfront chest, on the other hand, as well as its wonderful original condition conspire to provide continuing value. The blockfront form as an expression of the Rococo style in America is prized by museums and collectors and eagerly sought after in today's market.

LFS



IIA

European

Chest of Drawers, probably 19th century using 17th century parts
oak and walnut
38½ x 49¼ x 21¾ inches
(96.8 x 125.1 x 55.2 cm)

IIB

American

Chest of Drawers, 1750–1760,
Boston, Massachusetts or
Newport, Rhode Island
walnut and eastern white pine
30⅛ x 37¼ x 20½ inches
(76.5 x 94.6 x 52.1 cm)



These objects illustrate the important role silver played in the lives of colonial Americans. Stylish tablewares were valued by weight and served as currency before banks were established. Tankards, the largest and most imposing tablewares owned by colonial Americans, required ample metal for their production. Tankards were commonly used as drinking vessels and were also used on ceremonial occasions.

The tankard made by Potwine is typical of the form as it was produced in New England in the early eighteenth century. The luster of the silver was emphasized by the smooth straight body with midband. Characteristic features of the period are the low domed cover and scroll handle.

Boston silversmith Thomas Townsend created the tankard for the Titcomb-Quinby family around 1725. Its form, somewhat earlier than the Potwine tankard, features a tall tapered body, high domed cover, and more pronounced scroll handle. A mask decorated the end of the handle. The commemorative nature of silver is well illustrated by this object. A family heirloom, it was treasured by seven generations before it was given to Bowdoin by Henry Brewer Quinby in memory of his son Henry Cole Quinby, a noted family genealogist, who predeceased him. The Quinbys were long associated with Bowdoin; Henry Cole Quinby's great grandfather, Moses Quinby, graduated in the first class of 1806.

The aesthetic value, and therefore market value, of the earlier Townsend tankard has been marred by the inscription engraved around the body delineating the family's ancestry. Henry Cole Quinby, a noted genealogist, was the fourth generation of Bowdoin College graduates in his family. Recording family history took precedence over preserving the original design and appearance of an early and important example of eighteenth-century Boston silver.

LFS

**12A**

Thomas Townsend
American, 1701–1777
Tankard, ca. 1725, Boston,
Massachusetts
silver
 $7\frac{7}{8} \times 5$ inches (diameter)
(20×12.7 cm)

**12B**

John Potwine
American, 1698–1792
Tankard, ca. 1745, Boston,
Massachusetts and Connecticut
silver
 $7\frac{1}{8} \times 4\frac{11}{16}$ inches (diameter)
(18.1×11.9 cm)

13

Charles-Louis Spriman

French, active 1775–1781

Covered Soup Tureen

with Liner, 1775

silver

11 1/2 x 12 x 8 1/2 inches

(29.2 x 30.5 x 21.6 cm)



An eighteenth-century French silver tureen

The alterations made by James Bowdoin III to his rare eighteenth-century French tureen stand in marked contrast to the Quinby tankard (discussed in the pairing on page 38), which was compromised by the addition of a virtual family tree. While in Paris in the 1780s, Bowdoin acquired this extraordinary Rococo tureen marked by a master silversmith. Because it left France, it escaped being melted down during the French Revolution, the fate of most of the silver confiscated from the royal family and the aristocracy.

The original owner, an as yet unidentified French nobleman, had the family coat of arms engraved on the exterior of the tureen. Bowdoin preferred his own heraldic shield on his great possession and commissioned an American silversmith to engrave the Bowdoin arms. A plate of silver with the Bowdoin arms was riveted directly over the original engraving. Bowdoin's change marred the object's original aesthetics but, because pre-Revolutionary French silver is so rare, the tureen retains a very high market value. Its acquisition by Bowdoin and even his changes increase its historic value.

At some point an attempt was made to efface, or erase, the engraved French arms from the tureen's inner liner; but, remarkably, they still are still faintly legible. Further research may yet identify the original owner.

LFS

42 Two colonial American ladles

Both of these ladles, made by Boston contemporaries, have histories in the Bowdoin family. David Moseley's bold ladle with its large bowl and curved handle took a large amount of silver to create. It far outweighed the smaller ladle with its delicate bowl and turned wooden handle.

However, it is the fame of the maker, Paul Revere, that today makes the smaller ladle more highly prized. Revere had been working as a silversmith in Boston when events of the Revolutionary War (and a later 1863 poem by Bowdoin alumnus Henry Wadsworth Longfellow) catapulted him into the American consciousness. The objects made by this beloved American patriot have long been valued for more than their provenance or family history, form, or the amount of silver they contain.

LFS

14A

David Moseley
American, 1753–1812
Ladle, 1785–1790,
Boston Massachusetts
silver
 $14\frac{3}{8} \times 4\frac{1}{2}$ inches
(36.5 x 11.4 cm.)



14B

Attributed to Paul Revere II
American, 1735–1818
Punch Ladle, 1760–1774,
Boston, Massachusetts
silver with fruitwood handle
 $13\frac{5}{8} \times 4 \times 1\frac{1}{8}$ inches
(34.6 x 10.2 x 2.9 cm)



In 1950 the art historian John Baur coined the term "Luminism" to describe a current in nineteenth century American landscape painting which was influenced by the philosophy of Emerson (and perhaps by the advent of photography) and which sought to render the transcendent qualities of light and atmosphere. Baur championed Fitz Hugh Lane, whom he considered to be the progenitor of the movement. Born in 1804 in Gloucester, Massachusetts, Lane passed a period of apprenticeship at a lithography workshop in Boston and then returned to paint marine scenes in Gloucester. He traveled regularly along the coast of Maine, particularly to Penobscot Bay.

Mary Blood Mellen, wife of Gloucester's Universalist minister, became Lane's student after art training at a private secondary school. They soon began to work so closely together that they often put their own hands to each other's canvases. For years Mellen's paintings were assumed to be Lane's, including the painting in the permanent collection of the Bowdoin College Museum of Art. In 1983 the painting once called *A Harbor on the Coast of Maine* and then titled *Gloucester Harbor* by Fitz Hugh Lane was instead attributed to Mary Blood Mellen by a scholar who proposed the alternate title *Laying Nets*.

Although for most viewers the works of these two artists continue to be indistinguishable, Mellen's paintings are sometimes described as not quite possessing Lane's clarity, precision, or intensity of light. Her palette is characterized as more colorful than Lane's, recalling the earlier prejudice within academic theory which associated color with feeling rather than intellect. She is also perennially described as Lane's "student" and/or "copyist". Relying on words lightly coded to describe the work of women artists, the paintings are valued accordingly; *Castine Harbor* by Fitz Hugh Lane has at least twenty times the market value of Mellen's *Gloucester Harbor*.



15A

Fitz Hugh Lane
American, 1804–1865
Castine Harbor, 1852
oil on canvas
20½ x 30½ inches
(51.1 x 76.5 cm)
Bequest of Elizabeth B. Noyce
Portland Museum of Art

Photo by Melville D. McLean

**15B**

Mary Blood Mellen

American, 1817–ca. 1890

Gloucester Harbor, ca. 1870

oil on canvas

24 x 36 inches (60.9 x 91.5 cm)

Corot was one of the most important and prolific landscape painters in nineteenth century France. He trained somewhat informally with other artists in France in the 1820s, and subsequently made several trips to Italy; from the outset he was encouraged to paint directly from nature, working *en plein air*. Corot was particularly attracted to quiet stretches of countryside to the north and south of Paris. He resolutely refused to inject any narrative content into his depictions of limpid ponds and riverbanks, open fields and shady forest paths, all suffused in a soft atmospheric haze. His palette consisted of greys, greens, and creamy yellows applied in thin layers with quick brushstrokes. He had little experience painting from the model, and the figures in his pastoral studies exist only to provide scale and piquant touches of brighter color. Perhaps in response to the social and political upheavals that periodically rocked mid-nineteenth century France, Corot's tranquil rural scenes proved very popular.

Though the color scheme and composition of both paintings indicate Corot, one is handled less confidently than the other. Many forgeries of Corot's work exist, and he was known to sign copies painted by followers in order to increase their market value. In the early 1960s, W.G. Constable, an expert on Corot,

determined *Near Ville d'Avray* to be a forgery. Of the latter he wrote in 1963: “**The handling of the distant hills and village seemed too clumsy for him... while the handling of the foliage, though a good imitation of Corot's own work, again seemed much more like the work of an imitator. There was too an indecisiveness in the handling of the sky, which one rarely finds in Corot.**” While Corot's family had owned property near the town of Ville d'Avray and it was one of his preferred subjects, this painting is not by his hand.

This does not mean, however, that *Near Ville d'Avray* is without value. It has aged badly, with severe crackling and darkening, so that it requires a leap of the imagination to understand that it was the favorite painting of the Walker sisters, the Museum's original and generous benefactors, who commissioned the Walker Art Building in 1894, and donated much of their personal art collection. Their friend Henry Johnson (Class of 1874) wrote of *Near Ville d'Avray*, “**They... appreciated its quality from the first moment. Their open enjoyment in this case was the more striking because they were extremely critical, and so usually found it difficult to satisfy their own requirements of taste.**”

CN

**16A**

Unknown Artist after Corot
French, 19th century
Near Ville d'Avray
oil on canvas
26 x 36 (66 x 91.4 cm)

16B

Jean-Baptiste-Camille Corot
French, 1796–1875
The Pond
oil on canvas
16 $\frac{1}{4}$ x 19 $\frac{3}{8}$ inches
(41.3 x 49.2 cm)

This paired painting and print illustrate how the name and fame of an artist can override traditional value distinctions between mediums.

Women in the Fields is a typical painting by the once well regarded, now less remembered, French artist Julien Dupré, who was trained in traditional academic studios in Paris. He soon became popular for scenes of rural life and labor that appeared to propose an idealized counterweight to encroaching industrialization. Even though he was closely associated with the official Salons (he won a Gold Medal in 1889) and his paintings hung in public buildings throughout France, Dupré's loose brushwork and sparkling atmospheric effects reveal his awareness of the concurrent work of the Impressionists, who were far from valorized by the establishment of the time.

Here the large-limbed female figure, whose head and shoulders are silhouetted against the sweeping sky, leans purposefully forward, creating a sturdy triangular shape that dominates the foreground and reads as a heroic monument to the dignity and importance of agriculture.

Camille Pissarro came to achieve heroic stature as the "father" of Impressionism. He was one of the most original and prolific printmakers of the group. *Effet de pluie* dates from a period when he was under the influence of and working closely with Degas, and is one of his best known prints. It exhibits the radical inventiveness which characterizes his strongest work, such as using the open grain of aquatint to suggest humid, dispersed atmospheric effects and producing a wet and blurry quality throughout. Bowdoin's example is the rare, sixth and final state, which was issued during his lifetime as an edition of only ten. It introduces the slashing and erased diagonal lines that indicate the force of driving rain, a convention familiar to Pissarro from Japanese prints.

Despite the difference in mediums, the two works are much closer in value today than they would have been at the time, when the Impressionists were only beginning to achieve acceptance, and printmaking as a medium had not fully achieved an independent pride of place.

KK

**17A**

Julien Dupré
French, 1851–1910
Women in the Fields, ca. 1880
oil on canvas
14 $\frac{5}{16}$ x 18 $\frac{1}{4}$ inches
(37 x 46.4 cm)

**17B**

Camille Pissarro
French, 1830–1903
Effet de Pluie (Rain Effect), 1879
etching, aquatint and drypoint,
sixth state
6 $\frac{1}{4}$ x 8 $\frac{3}{8}$ inches
(15.8 x 21.4 cm)

Homer began his career as an illustrator for the popular press during the Civil War. He continued, often with views of rural life, for such periodicals as *Harper's Weekly*, *Our Young Folks*, *Appleton's Journal*, and *Every Saturday*. He, like all illustrators of the day, would draw his scenes on highly polished endgrain woodblocks and then deliver them to skilled wood engravers who would carefully follow his drawn lines, producing a relief printing block that could then be placed within the text type of a newspaper and printed in thousands of impressions. Homer supported himself largely in this way until he was almost forty, when he was able to devote all his time to his independent paintings and watercolors.

In the 1880s, seeing the financial success that large-scale reproductive prints of paintings garnered for other artists, Homer took up the technique of etching, hoping to circulate the designs of his increasingly celebrated oil paintings and reasoning that more modest collectors could easily afford the purchase price — the larger plates were priced at \$20. Rather than turning over the job to another artist, however, Homer drew and etched the copperplates himself in his Maine studio, then sent them to be professionally printed in New York. However, his early hopes of financial reward were not to be realized, perhaps because of the often harsh subject matter of the prints and their

unconventional boldness of execution. Printed in editions of one hundred impressions, many remained unsold at his death. Today, however, they command tens of thousands of dollars apiece. *Saved (The Lifeline)* of 1884 is actually Homer's second etched version of one of his most critically acclaimed paintings at the time. In addition, the Bowdoin impression is of the uncompleted image, before Homer added further lines to the printing plate, which adds considerably to its rarity and value.

Although also eagerly sought after, Homer's wood engravings are much more modestly valued, based on factors such as their much larger editions, the cheaper and more ephemeral newspaper format, and actual execution by another craftsman. Well-known individual images such as *The Wreck of the Atlantic — Cast Up by the Sea* may reach several hundred dollars, which, unfortunately, is sufficient enticement for print dealers to break up runs of *Harper's Weekly*, or even for unscrupulous thieves to slice prints from library copies. Such popular illustrations (Homer designed some three hundred in all) are in the aggregate worth considerably more individually than they are in bound volumes.

DPB

**18A**

Winslow Homer
American, 1836–1910
Saved (The Lifeline), 1884
etching (second version)
20½ x 30⅞ inches
(52.1 x 78.5 cm)

18B

Winslow Homer
American, 1836–1910
*The Wreck of the "Atlantic"—
Cast Up by the Sea*, 1873
wood engraving (published in
Harper's Weekly, April 26, 1873)
9¼ x 13⅓/6
(23.5 x 35 cm)

52 **Two late nineteenth-century women with children**

The painting on the left, from 1894, is by the Russian Alexei Kharlamov, who studied at the Academy of Fine Arts in St. Petersburg as well as at the Ecole des Beaux-Arts in Paris. He exhibited regularly in Russia with the group called "The Wanderers," organized about 1870, who rejected subject matter drawn from the heroes of romance and legend in favor of the honest realism of everyday life. Though admired as a portraitist, by the end of the century Kharlamov had begun to slide toward a calculated and sentimental appeal to popular taste. He barely skirts kitsch in the child's coyly bared shoulder, the fussy details of costume, the opulent color, and the girls' soft-focus, doe-eyed, sugary expressions.

Mary Cassatt was born in Pennsylvania to a prosperous and prominent family and received four years of rigorous training at the Pennsylvania Academy of Fine Arts. Independent by nature, she sought artistic freedom and inspiration by traveling in 1866 to Paris, where she remained for the rest of her life.

Together with Degas, who greatly admired the seriousness of her art and invited her to exhibit with the Impressionists, she redeemed the reputation of the pastel. This inherently unstable medium involving lightly bound pigments had traditionally been considered the lesser relation of oil painting. It was associated with pure color and, by extension, with emotion and was considered best suited to the expressive concerns of women artists. Like Degas, Cassatt admired Japanese art for its flat patterning and daring, asymmetrical design; she may also have been influenced by the composition of early informally posed photographs.

Despite her quiet and intimate subject matter, Cassatt manages powerfully to evoke the timeless and universal bond between mother and child while never slipping into sentimentality. Her moving and masterful domestic glimpses continue to speak with authority, earning as much admiration and commanding the elevated prices of many of the male Impressionists.

KK



19A

Alexei Alexeivich Kharlamov
Russian, 1842–1915
Young Woman and Child, 1894
oil on canvas
54 1/8 x 36 15/16
(137.5 x 93.8 cm)



19B

Mary Cassatt
American, 1844–1926
The Barefoot Child, 1897
pastel on paper
18 1/4 x 21 1/8
(71.8 x 53.7 cm)

These luxurious silk carpets, dating from the end of the nineteenth century, were woven in specialized workshops specifically for the Western market. Despite similarities of size and refinement, they represent two different collecting attitudes. The Tabriz carpet adopts a Rococo palette uncharacteristic of Persian tradition, favoring subdued shades of tan, green, and beige. The unusually free and inventive design is based on floral motifs copied from sixteenth century court prototypes, and was executed by a master designer. The consistency of the colors throughout the carpet indicates the work of a master dyer.

Although intended for purely decorative use in the West, the Ghiordes carpet can legitimately be called a "prayer rug," as it features the characteristic stepped pattern which traditionally oriented the worshipper in the appropriately sacred direction. The hanging lamp in an architectural setting is a very conventional device as is the tightly patterned border. The weaves of both rugs are both incredibly fine; the Tabriz carpet features approximately 400 knots per square inch while the Ghiordes carpet surpasses that by several hundred knots per square inch to create the pile. The slight discoloration within the carpets is due primarily to inconsistent fading among different dye lots, but it is not so severe that it detracts from their impact or appeal.

Prayer rugs were the subject of a faddish collecting frenzy in the early twentieth century, and Bowdoin's Ghiordes example would have commanded the same price in 1920 as today. The more artistic Tabriz carpet, however, is currently valued more highly for the quality of its unusual and sophisticated design.

LFS

**20A**

Northwestern Persia
Tabriz Carpet, 1875–1900
silk and mercerized cotton
67 x 47 inches
(170.2 x 119.4 cm)

**20B**

Turkey, Ghiordes ?
Carpet, late 19th–
early 20th century
silk
64 x 49 inches
(162.6 x 124.5 cm)

The Pre-Raphaelite Brotherhood was founded in 1848 in London by Dante Gabriel Rossetti, Holman Hunt, and John Everett Millais, who wished to emulate the realism and simplicity of art from the early Italian Renaissance. The group disbanded after only four years, and though Rossetti's subjects and styles soon abandoned restraint and simplicity, he continues to be thought of as the leading exemplar of the Pre-Raphaelite movement.

Restless and impatient, Rossetti completed very little artistic training. His earliest works, primarily in watercolor, were complex multi-figure scenes drawn from biblical history, medieval lore and legend, and poetry, particularly Dante. About 1860 he took up a subject and style which he admired in late Renaissance Venetian painting, the bust length, idealized portrait of a solitary, pensive woman, confined within a shallow space. His soulful women's consistently opulent costumes, voluptuously flowing coiffures, and languorous expressions conspire to create an eroticism which simmers just beneath the surface. *Bocca Baciata* of 1859, posed by one of Rossetti's favorite models, Fanny Cornforth, refers to lines from the fourteenth century writer Boccaccio: "The mouth that has been kissed loses not its freshness; still it renews itself, as does the moon." The frankly

sensual atmosphere is underscored by the apple on the foreground shelf, a not very subtle allusion to Eve's temptation and fall.

Monna Vanna is a slightly later painting, now in the collection of the Tate Gallery in London. The model is Alexa Wilding, a dressmaker who captivated Rossetti's attention when he saw her on the street. Her wild auburn mane struggles to compete with the feather fan and billowing, patterned sleeves that crowd the foreground.

The version of *Monna Vanna* on view here entered the Bowdoin College Museum of Art collection through a bequest in which it was identified as an "original sketch by Dante Gabriel Rossetti... finished by Charles Thompson, R.A." Even in his lifetime Rossetti's works were aggressively collected; today they continue to command extraordinarily high prices. Charles Thompson, on the other hand, is a minor British painter of whom virtually nothing is known. Despite slight differences in dimension and proportion, Thompson's meticulously faithful duplication of Rossetti's painting is accurate to the most minute detail, if not, perhaps, to the master's touch. Its value, therefore, is largely informational, for those unable to make the visit to the original in London.

**21A**

Charles H. Thompson
British,
active ca. 1894–1923
Monna Vanna
oil on canvas
36 x 30 inches
(91.4 x 76.2 cm)

**21B**

Dante Gabriel Rossetti
British, 1828–1882
Bocca Baciata
(*Lips that Have Been Kissed*), 1859
oil on panel
12 1/16 x 10 1/16 inches
(32.2 x 27.1 cm)
Gift of James Lawrence
Museum of Fine Arts, Boston

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**22A**

Gustav Stickley
American, 1858–1942
Side Chair, ca. 1910, New York
oak and leather
36 x 17 x 16 1/2 inches
(91.4 x 43.2 x 41.9 cm)

22B

Gustav Stickley
American, 1858–1942
Side Chair, ca. 1910, New York
oak and leather
36 x 17 x 16 1/2 inches
(91.4 x 43.2 x 41.9 cm)

Gustav Stickley, based in upstate New York, was an important American designer and manufacturer of severe rectilinear furniture who was inspired by the writings of John Ruskin and William Morris. From 1901 to 1916 he published *The Craftsman*, a periodical devoted to the Arts and Crafts movement that had originated in England at the end of the nineteenth century.

When the chair on the left was purchased by the Museum in 1974 it had been restored and the leather seat replaced. A paper label survives on the bottom of the seat, but the textile to which it is attached does not appear to be original under-upholstery. These interventions all compromise the integrity of the chair.

In the 1980s a set of two armchairs and ten side chairs with Stickley labels was transferred by the College to the Museum for safekeeping. Well-worn, dirty, with brittle, stained leather and occasional chewing gum still adhered to the underside of the seat rails, they are more highly valued today because their history of use as College furniture is clearly known.

The set's upholstery has not been altered, and the original labels, in whole and fragmentary form, survive on the under-upholstery. Because the text of these labels changed over the years, the exact dates of manufacture can be established. A sensitive, historically informed course of conservation could help preserve both the original finish and original leather, affirming the authentic qualities the other chair has lost.

LFS

Charles F. Kimball was among the first (if not the first) Maine artists to break away from the Hudson River School approach which had typified the region's landscape painting since Charles Codman began working in Portland in the late 1820s. Kimball experimented with the nineteenth-century French Barbizon School aesthetic and brought a European sensibility to the otherwise insular character of the Maine landscape school. *Midsummer: Great Diamond Island* was considered his masterwork and hung for many years in the most prominent place of honor in the Walker Art Building. The noted architect John Calvin Stevens praised it for its "fullness of light and color," and viewed it as a testament to Kimball's understanding of Impressionist principles. Although the painting is not precisely Impressionist, it was among the most avant-garde works of its day in Maine.

Jacques Villon, born Gaston Duchamp in Normandy, France, began his artistic career as a printmaker at a young age, but by 1904 had begun to study painting in Paris. Within a few years he settled in the suburb of Puteaux, where he established the informal "Puteaux Cubists," a group of artists who were working in a quasi-geometric style but wanted to distinguish themselves from the more rigorous and tightly defined Cubism that Braque and Picasso had been developing since 1907. Villon's landscapes from 1912 rely on harmonious relationships among simplified natural and architectural forms, possibly inspired by Leonardo's discussion of the Golden Section that Villon was reading at the time.

This painting was included in the historic and influential 1913 New York Armory Show, which introduced advanced modernism to the United States and forever altered the evolution of American painting. Whereas Kimball's landscapes remain of only regional interest, Villon's few Puteaux paintings, hovering on the brink of the total abstraction which he would soon come to practice exclusively, are extremely sought after on the rare occasions when they appear on the market.

KK

**23A**

Charles Frederick Kimball (top)
American, 1835–1907
*Midsummer, Great Diamond Island,
Portland Harbor, Maine*, 1899
oil on canvas
54 x 80½ inches
(137.5 x 204.5 cm)

23B

Jacques Villon (bottom)
French, 1875–1963
Étude pour Puteaux (No. 3), 1912
oil on canvas
15 x 21¾ inches
(38.1 x 55.3 cm)

This pairing of two commemorative medals pits the narrative historical traditions of the nineteenth century against the impish intervention of the twentieth. The portrait medal was produced by the noted French sculptor David d'Angers as part of his personal project beginning about 1828 to construct an encyclopedic pantheon of medallic portraits of the heroes and notables of his age. This bronze disc, unusually without decoration on the reverse, depicts the boldly modeled profile of the French Revolutionary politician and pamphleteer Marat. In the right background a dagger pierces a letter tellingly inscribed "C. Corday".

The somewhat irregular silver disc is equally commemorative, though less heroic in nature. It was originally fabricated in lead by the influential French-born, Conceptual artist Marcel Duchamp in the 1920s to stop the water dripping from a showerhead in the Spanish town of Cadaqués where he was vacationing. Much later he had the object produced in editions of 100 in bronze, stainless steel, and sterling silver. (A proposed edition of 50 in gold was not realized.)

The radical transformations implied by Duchamp's elevation of the everyday object, such as a urinal or bottle rack, to the status of art is reiterated in this alchemical transmutation of lead into precious metal.

However utilitarian its origins, the piece possesses a suggestive and erotic appeal which may account for the 1999 sale at auction of an example in bronze for nearly \$20,000, a far higher price than any d'Angers portrait medal — even his Napoleon Bonaparte — has ever realized.

More than coincidences of biography (French birth) or form (circular) relate this unlikely commemorative pairing of historic incident (fraught politics and faulty plumbing). Marat, it should be remembered, met his untimely demise at the hands of the dagger-wielding Charlotte Corday while in the bathtub!

KK

24A

Pierre Jean David d'Angers
French, 1788–1856
Jean-Paul Marat, 1830
bronze
4 $\frac{13}{16}$ inches (diameter)
(12.3 cm)

**24B**

Marcel Duchamp
French, 1887–1967
Bouche-Évier, 1964
sterling silver
2 $\frac{1}{2}$ inches (diameter)
(6.3 cm)



Muirhead Bone was a later participant in the etching revival begun in the mid-nineteenth century by such artists as James MacNeill Whistler and Seymour Haden. Arthur Hind, in his influential *History of Engraving & Etching* of 1923, when Bone was at the height of his popularity, wrote: **he has deservedly achieved one of the greatest names in recent etching.** Few drawings have been seen to equal his since the time of Rembrandt, and in his studies of scaffold-covered buildings in the breaking or the making, he has followed an individual path, and shown a feeling for the great harmonies of line, which is beyond praise. He works largely in dry-point, a process in which his virtuosity is unrivalled.

Executing some 500 prints, Bone benefited during the high-flying 1920s from a well-orchestrated system of specialist galleries and collectors in Great Britain and the U.S. that pushed the value of his prints ever higher. However, the market crash of 1929 and ensuing Depression cut deeply into the print market, and Bone's conservative style of etching never recovered. For his part, Hopper only did about seventy etchings in the space of a few years, but they were crucial for developing his mature, monumental painting style, allowing him to concentrate solely on powerful compositions and dramatic contrasts of light.

Although both Bone and Hopper owe much to Rembrandt's example, Hopper's stark, straightforward depiction of a workaday scene held little interest for print collectors of the time, and he had great trouble selling his prints for \$10 apiece. Indeed, he declared his own attitude in a 1926 book review: **The etcher's line has degenerated into an end in itself and as such has become sweet and sugary beyond belief. God give us a little vinegar!... We have had a long and weary familiarity with these "true etchers" who spend their industrious lives weaving pleasing lines around old doorways, Venetian palaces, Gothic cathedrals and English bridges on the copper. As if the etcher's job was to do otherwise than to draw honestly on the plate his vision of life!**¹

In 1953, Bowdoin's impression of Bone's *San Frediano*, a beautiful impression from the first of ten states, still commanded the fairly high value of \$700, whereas Hopper's almost contemporary *The Railroad* was appraised at a mere \$30. Today, Hopper's prints sell for as much as \$30,000, many times more than a Bone print.

DPB

1. Robert Hobbs, *Edward Hopper* (New York: Abrams, 1987), 51, quoting from a review of Malcolm Salaman's *Fine Prints of the Year 1925*.



25A
Muirhead Bone
British, 1876–1953
San Frediano, Florence,
1915
drypoint
 $9\frac{5}{16} \times 11\frac{7}{8}$ inches
(25.2 x 30.2 cm)



25B
Edward Hopper
American, 1882–1967
The Railroad, 1922
drypoint
 $7\frac{1}{8} \times 9\frac{13}{16}$ inches
(20 x 24.9 cm)

These two similarly sized drawings of male figures were made in the United States at approximately the same date but under extraordinarily different circumstances. *100 Years* exemplifies the typical bold graphic style and heroic figure type of the well-known artist and illustrator Rockwell Kent. Kent trained with such established artists such as William Merritt Chase, Kenneth Hayes Miller, and Robert Henri, traveled widely, and was deeply involved in the culture and politics of his day. His bare-chested, bare-footed titan is engaged in some unexplained but obviously purposeful activity, his muscular physique carefully detailed in pencil, ink, and wash.

Mexican Man with Polka Dot Shirt is a characteristic work by Bill Traylor, who was born a slave in Alabama in 1856, and who showed no interest in art until he was eighty. During a brief, explosively prolific period from 1939 to 1942 he worked on the street in Montgomery, turning out close to 1800 drawings using crude tools and leftover scraps of paper and board. His boldly silhouetted figures and animals were born of his experience as well as his lively imagination and exhibit a compelling presence and engaging humor. His *Mexican Man* is disarmingly direct; the black eye may have originated with an accidental blot or defect on the paper which Traylor often exploited. The subject's colorful midriff mitigates the awkward, if jaunty, stance and somewhat baleful expression.

Traylor's work, little known or appreciated in his own lifetime, was nonetheless championed by fellow artist Charles Shannon, who brought it to the attention of museums and dealers. Over the past 20 years Traylor's drawings have found their way onto the market where contemporary enthusiasm for their fresh, unself-conscious directness has led to prices in the many thousands of dollars, far higher than those commanded by Rockwell Kent's careful and accomplished creations.

**26A**

Rockwell Kent
American, 1882–1971
100 Years, ca. 1940
brush and ink over pencil
on paper
10 $\frac{1}{8}$ x 8 inches
(27.3 x 17.8 cm)

26B

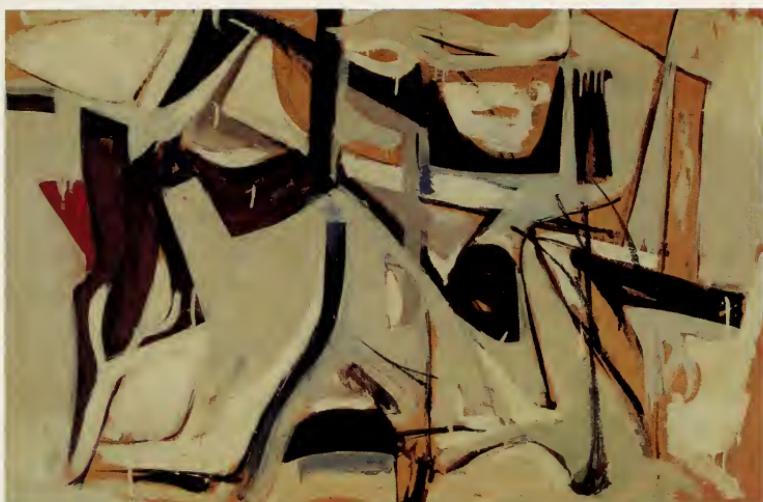
Bill Traylor
American, 1856–1947
Mexican Man with Polka Dot Shirt, ca. 1939–42
graphite and posterpaint
on cardboard
10 $\frac{3}{4}$ x 7 inches
(27.3 x 17.8 cm)

These two works were created at almost the same moment by two noted practitioners of the slashing gestural brushwork that characterized the paintings of the New York School in the late 1940s and 1950s. Jack Tworkov was born in Poland in 1900, came to New York at the age of 13, and studied at the National Academy of Design and Art Students League. His first mature paintings, influenced by Cézanne, were still lifes and figure studies. Soon, however, he began to eliminate recognizable subject details in favor of more broadly brushed planes in a light palette animated by increasingly elegant, ribbony strokes in black and bright colors. Though he was a founding member of The Club, an important forum for the discussion of avant-garde art, Tworkov's own reputation never rose to the same meteoric heights as its better known members Jackson Pollock, Willem deKooning, and Franz Kline.

Kline, born in Pennsylvania ten years after Tworkov, also began as a realist painter who subsequently veered toward an abstraction carried by bold, driving brushstrokes. His early and most respected work is in a palette limited to black and white. Kline's reach was broader than Tworkov's. Even when working on a small scale, as in Bowdoin's most recent addition to its Kline holdings, his dark and vigorous calligraphy has the structural authority of architectural beams or girders. Strokes seem to continue beyond the edges of the sheet to suggest broader vistas. A stable vertical shaft on the left explodes off to the right, randomly scattering drips and splotches.

Tworkov's paintings from the early 1950s are typically energetic, colorful, and dynamically textured, with undeniable "wall power," the ability to attract and hold attention. The Kline work on paper is smaller, more muted and, initially, more modest in impact. However, given Kline's stature and influence on other artists, it has recently been appraised at almost exactly the level of the highest prices larger Tworkov paintings have ever brought at auction.

KK

**27A**

Jack Tworkov
American, 1900–1982
Untitled, 1950
oil on paperboard
25½ x 38⅛ inches
(64.8 x 96.8 cm)

27B

Franz Kline
American, 1910–1962
Untitled
ink on paper
12⁵/₁₆ x 14 inches
(32.9 x 35.6 cm)

This provocative pairing, bringing together a document testifying to an artist's idea and an object made by his hand, intends to encourage considerations of value outside familiar parameters. Both the dry certificate of ownership of a wall drawing and the more colorful painting on paper point to the visual presence of Sol LeWitt, one of the most important and influential contemporary American artists.

LeWitt first came to attention in the 1960s as a sculptor, making abstract constructions involving repetitions and permutations of severe and simple geometric forms. Like other artists at the time he rejected both the illusionism on which the Western art tradition had been based and the emotional gestures that had recently characterized Abstract Expressionism. He went farther than most in removing personal touch, however, in 1967 memorably stating:

"In conceptual art the idea or concept is the most important aspect of the work."¹

The power of the idea is most vividly demonstrated in LeWitt's wall drawings, the first of which was executed in New York in 1968. (By 1993 there were more than 250 in existence in museums, galleries and private collections all over the world.) Conceived by the artist, these revolutionary works are executed by assistants and volunteers according to instructions which double as the somewhat deadpan titles. *Wall Drawing #65* (1971), for example, is "Lines not short, not straight, crossing and touching, drawn at random, using four colors, uniformly dispersed with maximum density, covering the entire surface of the wall." Analogies are often drawn between the wall drawings and music, for with both the artist's original idea is registered in a kind of code on paper and can then be called into life at different moments, in different locations by different performers.

Though a wall drawing initially appeared to confound traditional patterns of commercial exchange, they have been acquired by institutions and collectors who essentially purchase the use of LeWitt's idea and the right to recreate it later and elsewhere. Such transactions lead one to ponder how the value of a certificate acknowledging the owner's rights to an artist's concept can be computed.

1. "Paragraphs on Conceptual Art," *Artforum*, vol. 5, no. 10, June 1967, p. 79.

The handsome gouache in the Museum's collection represents LeWitt's less conceptual side. Painted in 1991 it depicts a large cube, a geometric shape the artist has often admired as particularly stable, self-contained and unemotional. The isometric projection, with each face foreshortened equally rather than in perspective, gives it an assertive presence. The basic building block

is appropriately rendered in three unusually rich and variegated primary colors. The dark mottled field does not hide the artist's actual touch, as is confirmed in his signature at the lower right.

KK



28A

Sol LeWitt
American, b. 1928
Cube, 1991
gouache on paper
20 $\frac{3}{8}$ x 28 $\frac{3}{16}$ inches
(51.7 x 71.6 cm)

72 Conceptual and tangible art

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing number 713 evidenced by this certificate is authentic.

Wall Drawing #713
On a vaulted ceiling, 20 irregular five-sided figures.

Color ink wash, India ink
The figures are the white of the ceiling. They are bordered by India ink.
Background for A-F; gray, red, red, red
Background for G-J; yellow, yellow, yellow;
Background for K-L; blue, blue, blue
Background for Q-T; gray, gray
First Drawn by: Brian Coleman, Leslie Malone, Seth McCormick,
Shawn Perry, Anthony Sansotta

First Installation: Addison Gallery of American Art,
Phillips Academy, Andover, MA
January, 1993

This certification is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.

Certified by

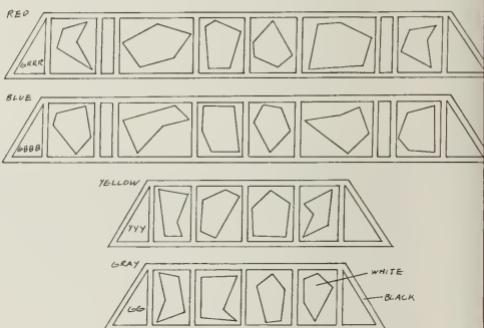


Sol LeWitt

© Copyright Sol LeWitt

Date

D I A G R A M



This is a diagram for the Sol LeWitt wall drawing number 713. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

28B

Sol LeWitt
American, b. 1928
Certificate of Authenticity
for Wall Drawing 713



Sol LeWitt
American, b. 1928
Wall Drawing 713,
January 1993
Twenty irregular
five-sided figures
color ink wash and India
ink on a vaulted ceiling
Addison Gallery of
American Art

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American Art,
Phillips Academy,
Andover, Massachusetts.
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POINTED PAIRINGS

Checklist
of the exhibition



1A

Workshop of Polygnotos
From Gela in Sicily
Attic Red-Figure Column Krater,
ca. 430 BC
terra cotta
 $17\frac{7}{8} \times 13\frac{3}{4}$ inches
(41.8 x 40 cm)
Gift of Edward Perry Warren h'26
1913.8

1B

"Tarpoleley Painter"
South Italian Red-Figure Bell Krater,
ca. 420–400 BC
terra cotta
 $12\frac{1}{2} \times 13\frac{11}{16}$ inches
(31.8 x 34.7 cm)
Gift of Edward Perry Warren h'26
1915.47

2A

Peru
Chimú, AD 1000–1400
Double-chambered whistling bottle
with modeled female head,
ca. AD 1000
burnished blackware
 $5\frac{7}{8} \times 5\frac{5}{16} \times 3\frac{5}{16}$ inches
(14.9 x 15.1 x 10 cm)
Gift of George Warren Hammond
1906.10

2B

Chimú, AD 1000–1400
Double-chambered whistling
bottle with modeled female head
and molded fish design,
ca. AD 1000
burnished blackware
 $7\frac{1}{16} \times 8 \times 5\frac{1}{16}$ inches
(18 x 20.3 x 12.8 cm)
Gift of Mr. and Mrs.
Brewster Doggett
1976.36.2

2C

Peru
Imitation of Chimú style
Single spouted vessel in shape
of a turtle
black coating over red ceramic
 $4\frac{9}{16} \times 6\frac{5}{16} \times 5\frac{1}{8}$ inches
(11.6 x 16 x 13 cm)
Source unknown
1905.1

3A

Chinese
Ming Dynasty, 1368–1644
Hongzhi mark and period,
1488–1505
Shallow Dish with Yellow
Enamel Glaze
porcelain
 $2 \times 8\frac{1}{2}$ inches (diameter)
(5.1 x 21.6 cm)
Gift of William Tudor Gardiner h'45
and Mrs. Gardiner
1940.398

3B

Chinese
Qing Dynasty, 1644–1912
Hongzhi mark but probably
Kangxi period, 1662–1722
Shallow Dish with Yellow
Enamel Glaze
porcelain
 $2 \times 8\frac{1}{2}$ inches (diameter)
(5.1 x 21.6 cm)
Gift of William Tudor Gardiner h'45
and Mrs. Gardiner
1940.399

4A

Roman
Orientalum Sestertius of Vitellius,
AD 69
copper/zinc alloy
 $1\frac{5}{16}$ inches (diameter)
(3.3 cm)
Gift of Amanda Marchesa Molinari
1989.3.25

4B

Roman
Orientalum Sestertius of Trajan,
AD 117–138
copper/zinc alloy
 $1\frac{5}{16}$ inches (diameter)
(3.3 cm)
Gift of Amanda Marchesa Molinari
1989.3.26

5A

Albrecht Dürer
German, 1471–1528
St. Eustace
engraving
 $13\frac{3}{16} \times 10\frac{5}{16}$ inches
(35.8 x 26.2 cm)
Gift of Miss Susan Dwight Bliss
1956.24.40

5B

Albrecht Dürer
German, 1471–1528
Sudarium Displayed by Two Angels,
1516
engraving
 $4 \times 5\frac{1}{2}$ inches (10.1 x 13.9 cm)
Museum Purchase, Lloyd O.
and Marjorie Strong Coulter Fund
1985.66

6A

Jan and/or Lucas van Doetechum
Netherlandish, ca. 1530–
after 1606 / ca. 1530–ca. 1559
after Pieter Bruegel the Elder
The Cunning Bird Catcher,
ca. 1555–56
etching with engraving
 $12\frac{7}{8} \times 17\frac{1}{8}$ inches
(32.8 x 43.4 cm)
Gift of David P. Becker, Class of
1970
1994.10.220

6B

Master of the Mountain Landscapes
Flemish, late 16th or
early 17th century
Alpine Landscape
(View of Waltensburg)
pen and brown ink
 $12\frac{5}{8} \times 10\frac{5}{8}$ inches
(32.1 x 27 cm)
Bequest of the
Honorable James Bowdoin III
1811.142

7A

Jan van der Straet, called Stradanus
Flemish 1523–1605
Cranes and Storks Fighting Snakes
pen and dark brown ink, brown
wash, heightened with white
on brown laid paper
7 1/8 x 10 9/16 inches
(18.1 x 26.8 cm)
Gift of Miss Susan Dwight Bliss
1956.24.266

7B

Unknown Engraver after Stradanus
Flemish 1523–1605
Cranes and Storks Fighting Snakes
engraving
8 1/16 x 10 1/16 inches
(20.4 x 27.2 cm)
Gift of David P. Becker,
Class of 1970
1976.39

8A

Giovanni Battista Piranesi
Italian, 1720–1778
Carceri (Prisons) Series, Plate XIV,
(*Prison with a Gothic Arch*), 1745
(18th century impression)
etching
16 7/16 x 21 1/2 inches
(41.7 x 54.6 cm)
Loaned by David P. Becker,
Class of 1970

8B

Giovanni Battista Piranesi
Italian, 1720–1778
Carceri (Prisons) Series, Plate VI,
(*Prison with Smoking Fire*), 1745
(20th century impression)
etching
21 1/16 x 15 7/8 inches
(54.7 x 40.3 cm)
Museum Purchase,
Sylvia E. Ross Fund
1972.18

9A

Japanese
Edo Period, 1615–1868
Raku Tea Bowl
pottery
3 x 4 inches (diameter)
(7.6 x 10.2 cm)
Gift of Mr. and Mrs. Joseph
Choate
Colby College Museum of Art

9B

Japanese
Edo Period, 1615–1868
Square Arita Plate, 18th century
porcelain
1 3/8 x 6 7/8 inches (3.5 x 17.5 cm)
Transfer to the Collection
1977.15

10A

Unknown Artist
Dutch or Flemish
Portrait of a Man with Long Hair,
late 17th century
oil on canvas
16 x 13 inches (40.6 x 33 cm)
Bequest of Charles Potter Kling
1935.892

10B

Christofano Allori
Italian, 1577–1621
Portrait of an Unknown Youth
oil on canvas
20 1/4 x 15 1/2 inches
(51.5 x 39.5 cm)
Gift of R. P. Manson
1870.3

11A

European
Chest of Drawers, probably 19th
century using 17th century parts
oak and walnut
38 1/2 x 49 1/4 x 21 3/4 inches
(96.8 x 125.1 x 55.2 cm)
Gift of Miss Susan Dwight Bliss
1948.24

11B

American
Chest of Drawers, 1750–1760,
Boston, Massachusetts or
Newport, Rhode Island
walnut and eastern white pine
30 1/8 x 37 1/4 x 20 1/2 inches
(76.5 x 94.6 x 52.1 cm)
Gift of Mr. John H. Halford '07 and
Mrs. Hannah Kellett Halford
1964.39

12A

Thomas Townsend
American, 1701–1777
Tankard, ca. 1725, Boston,
Massachusetts
silver
7 7/8 x 5 inches (diameter)
(20 x 12.7 cm)
Gift of Henry Brewer Quinby,
Class of 1869, in memory
of Henry Cole Quinby, Jr. 1916
1923.108

12B

John Potwine
American, 1698–1792
Tankard, ca. 1745, Boston,
Massachusetts and Connecticut
silver
7 1/8 x 4 11/16 inches (diameter)
(18.1 x 11.9 cm)
Gift of Mrs. Nina Lennox
in memory of her grandfather
Edmund Bridge Bowman,
Class of 1823
1945.60

13

Charles-Louis Spriman
French, active 1775–1781
Covered Soup Tureen with Liner,
1775
silver
11 1/2 x 12 x 8 1/2 inches
(29.2 x 30.5 x 21.6 cm)
Gift of Miss Clara Bowdoin
Winthrop in the name of the
children of Mr. and Mrs.
Robert C. Winthrop, Jr.
1924.3.1

14A

David Moseley
American, 1753–1812
Ladle, 1785–1790,
Boston, Massachusetts
silver
14 3/8 x 4 1/2 inches
(36.5 x 11.4 cm)
Bequest of Frances Erving Weston
1912.4.2

14B

Attributed to Paul Revere II
American, 1735–1818
Punch Ladle, 1760–1774,
Boston, Massachusetts
silver with fruitwood handle
13½ × 4 × 1½ inches
(34.6 × 10.2 × 2.9 cm)
Gift of Miss Clara Bowdoin
Winthrop
1943.3

15A

Fitz Hugh Lane
American, 1804–1865
Castine Harbor, 1852
oil on canvas
20½ × 30½ inches
(51.1 × 76.5 cm)
Bequest of Elizabeth B. Noyce
Portland Museum of Art

15B

Mary Blood Mellen
American, 1817–ca. 1890
Gloucester Harbor, ca. 1870
oil on canvas
24 × 36 inches (60.9 × 91.5 cm)
Gift of Mrs. Hope P. Gillmor
1971.42

16A

Unknown Artist after Corot
French, 19th century
Near Ville d'Avray
oil on canvas
26 × 36 (66 × 91.4 cm)
Gift of the Misses Harriet Sarah
and Mary Sophia Walker
1894.4

16B

Jean-Baptiste-Camille Corot
French, 1796–1875
The Pond
oil on canvas
16¼ × 19¾ inches
(41.3 × 49.2 cm)
Gift of Mr. John H. Halford '07 and
Mrs. Hannah Kellett Halford
1962.1

17A

Julien Dupré
French, 1851–1910
Women in the Fields, ca. 1880
oil on canvas
14½ × 18¼ inches
(37 × 46.4 cm)
Bequest of Mrs. Ella Pratt
1969.44

17B

Camille Pisarro
French, 1830–1903
Effet de Pluie (Rain Effect), 1879
etching, aquatint and drypoint,
sixth state
6½ × 8¾ inches (15.8 × 21.4 cm)
Gift of Miss Susan Dwight Bliss
1963.323

18A

Winslow Homer
American, 1836–1910
Saved (The Lifeline), 1884
etching (second version)
20½ × 30¾ inches
(52.1 × 78.5 cm)
Gift of the Homer Family
1964.69.202

18B

Winslow Homer
American, 1836–1910
The Wreck of the "Atlantic" —
Cast Up by the Sea, 1873
wood engraving (published in
Harper's Weekly, April 26, 1873)
9¼ × 13¾ inches (23.5 × 35 cm)
Museum and College Purchase,
Hamlin, Quinby and Special Funds
1974.1.171

19A

Alexei Alexeivich Kharlamov
Russian, 1842–1915
Young Woman and Child, 1894
oil on canvas
54 ½ × 36 ½ inches (137.5 × 93.8 cm)
Gift of James A. Roberts, Esq.,
Class of 1870
1907.3

19B

Mary Cassatt
American, 1844–1926
The Barefoot Child, 1897
pastel on paper
18¼ × 21½ inches (71.8 × 53.7 cm)
Gift of Mrs. Murray S. Danforth
in memory of her husband
Dr. Murray S. Danforth, Class
of 1901
1953.42

20A

Northwestern Persia
Tabriz Carpet, 1875–1900
silk and mercerized cotton
67 × 47 inches (170.2 × 119.4 cm)
Gift of Miss Susan Dwight Bliss
1954.12

20B

Turkey, Ghordes ?
Carpet, late 19th—
early 20th century
silk
64 × 49 inches (162.6 × 124.5 cm)
Gift of Miss Susan Dwight Bliss
1954.17

21A

Charles H. Thompson
British, active ca. 1894–1923
Monna Vanna
oil on canvas
36 × 30 inches (91.4 × 76.2 cm)
Bequest of Mrs. Sylvia E. Ross
1963.52

21B

Dante Gabriel Rossetti
British, 1828–1882
Bocca Baciata
(*Lips that Have Been Kissed*), 1859
oil on panel
12½ × 10½ inches
(32.2 × 27.1 cm)
Gift of James Lawrence
Museum of Fine Arts, Boston

22A

Gustav Stickley
American, 1858–1942
Side Chair, ca. 1910, New York
oak and leather
36 × 17 × 16½ inches
(91.4 × 43.2 × 41.9 cm)
Museum Purchase,
Elizabeth B. G. Hamlin Fund
1974.43

22B

Gustav Stickley
American, 1858–1942
Side Chair, ca. 1910, New York
oak and leather
36 x 17 x 16 1/2 inches
(91.4 x 43.2 x 41.9 cm)
Bowdoin College Purchase
for College Furniture

23A

Charles Frederick Kimball
American, 1835–1907
Midsummer, Great Diamond Island, Portland Harbor, Maine, 1899
oil on canvas
54 x 80 1/2 inches
(137.5 x 204.5 cm)
Gift of Henry William Swasey,
Class of 1865
1903.6

23B

Jacques Villon
French, 1875–1963
Étude pour Puteaux (No. 3), 1912
oil on canvas
15 x 21 3/4 inches (38.1 x 55.3 cm)
Anonymous loan

24A

Pierre Jean David d'Angers
French, 1788–1856
Jean-Paul Marat, 1830
bronze
4 3/16 inches (diameter)
(12.3 cm)
Gift of Amanda Marchesa Molinari
1966.135.5.

24B

Marcel Duchamp
French, 1887–1967
Bouche-Évier, 1964
sterling silver
2 1/2 inches (diameter)
(6.3 cm)
Gift of Mr. John Pickard,
Class of 1922
1967.18

25A

Muirhead Bone
British, 1876–1953
San Frediano, Florence, 1915
drypoint
9 1/16 x 11 7/8 inches
(25.2 x 30.2 cm)
Gift of Miss Susan Dwight Bliss
1963.299

25B

Edward Hopper
American, 1882–1967
The Railroad, 1922
drypoint
7 7/8 x 9 13/16 inches
(20 x 24.9 cm)
Gift of Miss Susan Dwight Bliss
1963.294

26A

Rockwell Kent
American, 1882–1971
100 Years, ca. 1940
brush and ink over pencil on
paper
10 7/8 x 8 inches (27.3 x 17.8 cm)
Museum Purchase with Funds
Donated Anonymously
1971.79.50

26B

Bill Traylor
American, 1856–1947
Mexican Man with Polka Dot Shirt,
ca. 1939–42
graphite and posterpaint on
cardboard
10 3/4 x 7 inches (27.3 x 17.8 cm)
Collection halley harrisburg and
Michael Rosenfeld

27A

Jack Tworkov
American, 1900–1982
Untitled, 1950
oil on paperboard
25 1/2 x 38 1/8 inches
(64.8 x 96.8 cm)
Gift of Walter K. Gutman,
Class of 1923
1964.61

27B

Franz Kline
American, 1910–1962
Untitled
ink on paper
12 5/16 x 14 inches
(32.9 x 35.6 cm)
Gift of Fred Willey, Class of 1947
2001.14

28A

Sol LeWitt
American, b. 1928
Cube, 1991
gouache on paper
20 3/8 x 28 3/16 inches
(51.7 x 71.6 cm)
Museum Purchase,
Elizabeth B.G. Hamlin Fund
1995.16

28B

Sol LeWitt
American, b. 1928
Certificate of Authenticity for Wall Drawing 713
Addison Gallery of American Art

**The value of art derives from a variety of factors
of which the ultimate one
is the active engagement and participation
of the viewer.**

1975



Bowdoin College Museum of Art

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